

# MUSICAL GAZETTE

An Independent Journal of Musical Events.

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

VOL. II., No. 46.]

SATURDAY, NOVEMBER 14, 1857.

[PRICE 3d.]

## Musical Announcements.

### ROYAL LYCEUM THEATRE.—

Under the joint management of Miss Louisa Pyne and Mr. W. Harrison.

Lessee . . . . . Mr. Charles Dillon.

In consequence of the great and continually increasing success of Balfe's new Opera, it will be performed five nights this week.

On Monday, Tuesday, Thursday, Friday, and Saturday, will be repeated the highly successful new and original Opera, composed expressly for the Pyne and Harrison Company, by M. W. Balfe, entitled *THE ROSE OF CASTILE*. Principal characters by Miss Louisa Pyne, Miss Susan Pyne, Miss M. Prescott; Mr. Weiss, Mr. A. St. Albyn, Mr. Geo. Honey, Mr. Wallworth, and Mr. W. Harrison.

On Wednesday (last time), *TROVATORE*: M<sup>me</sup>. Caradori, Miss S. Pyne, Miss M. Prescott, Mr. F. Glover, Mr. Wallworth, and Mr. Augustus Braham.

Conductor . . . . . Mr. A. Mellon.

To conclude with, every evening, the highly successful farce, by Mr. E. Stirling, entitled *A PAIR OF PIGEONS*: by Mr. George Honey and Miss Cuthbert.

Stage Manager, Mr. E. Stirling. Assistant Acting Manager, Mr. William Brough.

Doors open at 7 o'clock; commence at half-past. Box-office open daily from 11 till 5.

### St. Martin's Hall.—Haydn's Creation,

on Wednesday, November 18, under the direction of MR. JOHN HULLAH. Principal vocalists—Miss Banks, M<sup>lle</sup>. de Villar, Mr. Seymour, Mr. Thomas, and Mr. Santley (his first appearance). Tickets, 1s, 2s, 6d.; stalls, 5s. Subscription for the season—entire, 30s.; galleries, 15s. New subscribers entitled to an extra admission for this concert.

### ORGANIST AND CHOIRMASTER.—

A GENTLEMAN of experience will be ready at Christmas next to accept a SITUATION as above. Address, stating full particulars, description of organ, &c., A.B., care of the Organist, Stogursey, near Bridgewater, Somersetshire.

### HER MAJESTY'S THEATRE.

Julien's Concerts.—M<sup>lle</sup>. Jetty Treffz. M. JULIEN has the honour to announce that the celebrated Lieder Sangerin, M<sup>lle</sup>. Jetty Treffz, will appear every evening.

Every Night the INDIAN QUADRILLE and GEN. HAVELOCK'S TRIUMPHAL MARCH.

The Grand Bal Masqué, which will close M. Julien's 19th season of concerts (1857), will take place on Monday, November 30.

Prices of admission:—Promenade, 1s.; upper boxes, 1s.; gallery, 1s.; dress circle, 2s. 6d.; private boxes, 10s. 6d., 2s. 1s., and upwards. Private boxes to be secured at the box-office of the theatre; at all the principal libraries and music-sellers; and at Julien and Co.'s, 214, Regent-street.

### THE ST. JAMES'S HALL.

The Directors of the ST. JAMES'S HALL COMPANY (Limited) beg to inform the Public, Musical, Scientific, and other Societies, that they are now prepared to receive PROPOSALS for the HIRE of the great and minor HALLS.

They would particularly claim attention to the unequalled position of the St. James's Hall, situated between the two great thoroughfares of the West-end of London, and with main entrances in Regent-street and Piccadilly.

The Directors are enabled to fix the opening of the Hall for Monday, 1st of March, 1858.

Applications to be made to the Secretary of the St. James's Hall Company (Limited), at the Temporary Offices, 25, Golden-square.

By order of the Board,  
GEORGE LESLIE, Secretary.

A Gentleman, with a light Bass Voice, is desirous of an occasional evening ENGAGEMENT to assist in glee, part-songs, &c. Address, S.J., care of Mr. Fletcher, 2, High-street, Cumberwell.

### CRYSTAL PALACE.

HALF-GUINEA SEASON TICKETS.—The price of SEASON-TICKETS, available till the 30th April, 1858, is now REDUCED to HALF-A-GUINEA. These tickets will admit to the Saturday Concerts of the Winter Season, to all special Fêtes, and whenever the Palace is open to the public.

By order, GEO. GROVE, Secretary.  
Crystal Palace, Nov. 3rd, 1857.

### ENGLISH BALLADS.—Mr. C. BLAND

begs to acquaint his friends and the public that he gives INSTRUCTION in the above style of SINGING, on the most approved system, daily, from Ten o'clock in the morning until Six in the evening, at his residence, 84, Newman-street, Oxford-street.

## Musical Publications.

### J. LAWLER'S NEW WAR SONGS.—

"THE SABLE FLAG REBELLION BEARS," and "STAND AS AN OAK." Written by C. Box, Esq., and sung by the Composer, at the Mansion-house, on the occasion of presenting a sword to H.R.H. the Duke of Cambridge. Dedicated to the Right Honourable the Lord Mayor. London: published by J. SURMAN, 9, Exeter Hall, Strand.

### Third Edition of "MONA,"

PENSEE FUGITIVE.

By BENNETT GILBERT. Price 2s.  
Chappell, Bond-street.

### TO ORGANISTS.

"PARTANT POUR LA SYRIE."

With Introduction and Variations for the Organ (dedicated to E. T. CHIPP, Esq.), by W. HAYNES, Organist of the Abbey Church, Malvern. Price 4s.  
J. A. NOVELLO, 69, Dean-street, Soho.

### TRAVIS'S AMATEUR ORGANIST,

in 4 volumes, price 18s. each; or in 24 books, price 3s. each. The high patronage and extraordinary success of this beautiful work has caused various imitations: the musical public are therefore most respectfully solicited to order Travis's Amateur Organist, Leon Lee, metropolitan musical repository, 48, Albemarle-street, W.

Just published, price 2s. 6d., post-free.—Song,  
"The British Flag of War's Unfurled!"

Written by W. LEUTY, Esq. Composed and respectfully dedicated, by permission, to John Robert Mowbray, Esq., M.P., by GEORGE HEMINGWAY, of the Cathedral Choir, Durham. To be had of all music-sellers. SURMAN, 9, Exeter Hall.

## Musical Instruments.

### To the Music Trade and Profession.—

The LARGEST and CHEAPEST STOCK of SECOND HAND PIANOFORTES by Broadwood, Collard, Allison, Oetzmann, Gange, and Tomkinson, are to be had at Messrs. Kelly and Co.'s, 11, Charles-street, Middlesex Hospital. Harps by Erard, Erat, &c. Second-hand Organs, &c. Pianoforte Tuners and Repairers provided. Valuations effected, and every class of business connected with the Musical Profession negotiated.

## Miscellaneous.

### HOLLOWAY'S OINTMENT & PILLS,

efficacious remedies for bad legs. Mary Dixon, wife of Thomas Dixon, fishmonger, Regent-parade, Harrogate, states that, for five years, she was confined to her bed with a bad leg, and was twice an inmate of one of the Leeds hospitals, without obtaining any relief. She was told she must submit to amputation. At this time she was induced to try Holloway's Ointment and Pills; and, after persevering with them for the short space of ten weeks, was, to her great gratification, completely cured.

Sold by all medicine venders throughout the world; at Professor Holloway's Establishments, 244, Strand, London, and 50, Maiden-lane, New York; by A. Stamp, Constantinople; A. Guidicy, Smyrna; and E. Muir, Malta.

### WILLIAM CARTER informs the Public

his stock of Aberdeen and Perth Linsey Woolsey PETTICOATS are now complete with every variety of heather colours, suitable for the season.

Ladies' Moreen Petticoats . . . . .	4	11	to	10	6
Linsey Woolsey Petticoats . . . . .	8	6	to	21	0
Quilted Australian Wool Petticoats . . . . .	12	6	to	17	6
Eider Down Satin quilted Petticoats . . . . .	35	0	to	66	0
Parisian Eugenie Hoops, Watch-spring Skirts . . . . .	6	6	to	21	0

N.B. Watch Steel Spring, Malagar, Chip, Straw, &c., for Petticoats, now so much in demand.

### To Ladies.—AVOID TIGHT LACING,

And try WILLIAM CARTER'S

Bodices, with patent front fastenings . . . . .	8	11	to	10	6
Self-lacing front-fastening Stays . . . . .	8	6	to	14	6
Family and Nursing Stays, self-adjusting . . . . .	9	6	to	21	0
Paris wove Stays, all sizes . . . . .	5	11			

Address, WILLIAM CARTER, 22, Ludgate-street, St. Paul's, E.C. Engravings of the above, or wholesale lists, free.

### The Bulfanger, new Winter Over-coat,

25s. to 42s., just introduced by R. BENJAMIN, Merchant Tailor, 74, Regent-street, W.

The OUDE WRAPPER, Registered, combining Coat, Cloak, and Sleeved Cape, from 25s. to 60s. The PELISSIER, from 21s. to 30s.

The FORTY-SEVEN SHILLING SUITS, made to order, from Scotch Heather and Cheviot Tweeds, all wool, and thoroughly shrunk.

The TWO GUINEA DRESS and FROCK-COATS, the GUINEA DRESS TROUSERS, and the HALF-GUINEA WAISTCOAT.

N.B. A perfect fit guaranteed.

### MAGIC LANTERNS, of superior make,

complete, with a dozen well-painted slides, sent carriage free to any part of the United Kingdom at the following prices: No. 1, 7s. 6d.; No. 2, 15s.; No. 3, 30s.; No. 4, 42s.; No. 5, 50s.—At KEYZOR and BENDON'S (successors to Harris and Son), opticians, 50, High Holborn, Phantasmagoria and dissolving view lanterns in great variety. List free.

### MAGIC OPTICAL ILLUSIONS.

Liberal arrangements are offered parties bringing out this extraordinarily novel dramatic entertainment, combining living with spectral performers, life size, in Dickens's "Haunted Man," &c. Apply to Mr. Dicks, C.E., patent agency office, 32, Moor-gate-street, City.



## NOTICES, &amp;c.

A READER desires to be admitted into a party for the practice of concerted vocal music. His voice is a light tenor, and he reads at sight ordinary glees and plain choral music. Perhaps some of our readers may be able to point out one or two societies of a private nature, where a light tenor voice may be welcome. A READER had better send us his name and address.

To Subscribers.—Receipts are always forwarded on Saturday. Immediate notice should be given in case of non-arrival, as the remittance may not have come to hand.

The *Musical Gazette* is published every Saturday morning, and may be obtained of the principal city news-vendors, or, by order, of any others in town or country. Subscribers can have copies regularly forwarded from the office on sending their name and address to 11, Crane-court, Fleet-street. Country subscribers have their copies sent free by post for 4s. 4d. per quarter. Subscribers in town and the suburbs have theirs delivered for 3s. 3d. per quarter.

All remittances should be addressed to the publisher.

Post Office Orders should be made payable to JOHN SMITH, Strand Office, and addressed No. 11, Crane-court, Fleet-street, London.

Payment of subscription may be made in postage stamps if preferred.

Notices of concerts, marked programmes, extracts, &c., should be forwarded as early as possible after the occurrence.

## THE MUSICAL GAZETTE

SATURDAY, NOVEMBER 14, 1857.

ONE of the most horrible nuisances that ever worried one of the senses of mortal man, is, we rejoice to find, receiving such attention in many of the public journals that its extermination may be anticipated with some degree of confidence. We allude to the intolerable annoyance of street-music—a crusade against which has been commenced by the orderly and peaceably disposed portion of the inhabitants of Belgravia. Their protest has taken the form of petitions to both Houses of Parliament, worded as follows:—

## TO THE KNIGHTS, CITIZENS, AND BURGESSES IN THIS PRESENT PARLIAMENT ASSEMBLED.

The humble petition of the inhabitants of Belgravia and Belgravia South.

Showeth—That the peace and tranquillity of our streets and residences are disturbed by day and night by a number of persons, as we believe, exclusively foreigners, having barrel or hand organs, and such like instruments, for the purpose of obtaining money. That the provisions of the 2nd and 3rd Vic., chap. 47, are wholly inoperative to enable the police to deliver your petitioners from this continual and increasing annoyance—the limit of the powers of the police being, in fact, only to remove such a nuisance if it intrude itself opposite the house of a sick person. Your petitioners feel it to be a positive invasion of right, that, under pretence of music, any itinerant person should be permitted to occupy a large area of any street designed and intended solely for traffic, with a machine to annoy the inhabitants, and distract them from their lawful business. That, assuming that some few individuals may be found who are partial to those instruments, they constitute, undoubtedly, a very insignificant minority, and your petitioners submit they might indulge their tastes by taking the hawkers and their instruments into their houses without inflicting a wrong on their neighbours. That importunate begging is forbidden in our streets. Your petitioners, therefore, pray your honourable house to regard those adventurers as beggars, which in truth they really are, and have them dealt with by law accordingly. That the law will not now permit nuisances injurious to health to be carried on in the streets, however beneficial to the owners of such establishments: and yet, notwithstanding, even now, before a sick person can avail himself of the power to remove such a pest from his vicinity, he must go or send to seek the aid of the police, who cannot remain stationed on the spot for the sake of an individual, and such are the number of those mendicants, that ten or more in one street, on the same day, is a moderate computation of their visitations, particularly in those streets which have not the traffic peculiar to the commerce of the City. That the members of your honourable house residing in London will not require to be informed that this invasion has now complete impunity. They who make it are attracted or brought over here from abroad on a speculation for gain, and your petitioners think it a great grievance that the peaceable inhabitants are to remain in any degree the victims of a system thus established for lucre. That the police force can give your honourable house ample testimony that the general wish of the inhabitants is to have the streets no longer infested by such nuisances.

And your petitioners earnestly pray your honourable house to pass such an enactment as shall restore to your petitioners the right to enjoy tranquillity in their homes, of which the weak regulation of the Police Act is the means of depriving them.

These petitions, we are informed, lie for signature at the Pimlico Literary and Scientific Institution; and the concoctors, in a circular addressed to the householders of Belgravia and Belgravia South, “hope that every man who can write will attach his name to them, and use his utmost endeavours to free the metropolis from a nuisance which is now most intolerable.” So hope we, as devoutly as any Belgravian can desire. But it is not quite clear to us that a petition for the relief of Belgravia is likely to free the metropolis from the nuisance complained of. Parliament will require proof that street-music is distasteful to the generality of metropolitans, ere it will decree its abolition. It is not many sessions since the subject was brought before the House of Commons by some Member, who either was worried to death with street-organs, or spoke the sentiments of a deputation. What was the result? Up jumped an M.P. opposite, who, in the most positive manner, affirmed that “the people liked the music, and paid for it; and, for his part, he did not see why it should be abolished,”—and the subject dropped. This man should have been locked up, as only fit for “treasons, stratagems, and spoils,” for assuredly he neither had “music in his soul,” nor was he capable of being moved with “concord of sweet sounds,” otherwise he never would have advocated the hideous and abominable noise—miscalled music—which even then infested our streets.

If the subject was thus lightly treated by the Legislature at the time of which we speak, we may readily imagine that a proposal to do away with organ-grinding, &c., will be received with coldness at the present moment, when all those benevolent M.P.'s, who delight in seeing the “people” amused, will be able to retort that the increase in the number of organs argues an increased amount of patronage. In this respect, the very magnitude of what we consider an evil, will constitute an obstacle to its removal. Government will not overturn a self-supporting institution,—which the detestable company of organ-grinders undoubtedly is,—without a protest couched in the strongest terms, and signed by a very large majority of the householders of London. Incontestable evidence must be adduced that the street musicians, who are in truth supported by inhabitants of this metropolis, give such annoyance to, and are such a hindrance to the business of, a much larger proportion of this great city's denizens, that, in the case of Annoyance *v.* Gratification, a verdict shall be unhesitatingly given for the plaintiff. It is, therefore, very evident that the Belgravians, with the best intentions toward their fellow-sufferers, have not taken the steps which are likely to lead to the extinction of the evil. The authorities of this aristocratic district or the promoters of the movement, should have proposed a meeting at some large room in the very heart of the metropolis, and have called together the annoyed of every parish, to aid in abolishing a nuisance, which does not affect any particular locality, but is daily, nay, hourly, systematically introduced into every street in London. The Belgravian petition must not be allowed to go singly into Parliament. We shall have an act passed for the special relief of Pimlico, or some mischief of the sort. Now that this petition is already in course of signature, it behoves other districts to be on the alert, unless some one will venture to call a central meeting on this subject, which will, we feel sure, be considered of sufficient importance to secure a ready response to any public announcement. Street “music” must be altogether extinguished; to divert it from one district will only be to increase the torment of its neighbour.

“Music,” forsooth! Nice music, truly! A grinding organ, with either a sickly flute stop or a piercing reed, tremulously whining or pertinaciously screeching the same tunes day after



day and week after week, and all in the same key, as if the monotony of the instrument's tones were not alone sufficient to irritate one's very marrow. Or, perhaps, a harp and piccolo—the harp playing an accompaniment which bears no relation whatever to the melody represented by the solo instrument. Or, perchance, a “German band,” consisting of combinations of instruments unheard of except in the public streets of this highly-favoured city,—a trombone and a bugle, with about as much sympathy existing between them as Messrs. Harp and Piccolo, the trombone being sometimes tired of groping about for the right bass, and, by way of a change, making a dash at the melody in a different key—or an ophicleide, a French horn, a cornet, and a clarinet, the last-named instrument shrieking like an ungreased cart-wheel. This is our street “music!” With this abominable noise are the ears of the “people” regaled, while those who are engaged in occupations requiring thought, quiet, and undiverted attention, are frequently prevented from following their business.

Street music must be a fearful nuisance to every professional and amateur musician; but we do not condemn it for the sake of musical persons only, who form in reality but a small proportion of the sufferers. It is the enormous number of persons engaged in literary occupation of every kind that have most reason to complain of the continual infliction. When a street-organ strikes up, their attention is unavoidably arrested by its obtrusive and penetrating tones, and as helplessly distracted, so long as it remains within hearing, by the repetition of well-known airs, some of which are played at so ridiculous a pace, that the absurdity compels them to listen when otherwise the ear might possibly get accustomed to the nuisance from sheer monotony.

And what remedy does the law provide for this interruption of business and disturbance of household tranquillity? Surely the Solons of England, who put down advertising-carts that the highways may not be obstructed and that business may not be impeded, have made some provision for the peace and quietness of householders when invaded by the unwelcome strains of street-music. Yes, there is a remedy. The offending street musician may be ordered off, and, in the event of refusal to move, may be given in charge. Glorious and sapient proviso! At this rate there need be a policeman to every house, for otherwise much time would be consumed in searching for a functionary in blue; besides, when the grinder is removed, he draws up a few doors off, and the annoyance is thus continued, though distance places it in a milder form. When he has altogether left the street the lull is but temporary, for another swarthy-visaged Italian soon arrives, peeps round the corner of the street to see that all is clear, and, planting his hand-mill on his abdomen, begins his grind, swinging himself round, and grinning at the various area or upper windows, in anxious expectancy of the apparition of a nursemaid or child thereat. Then the monster—a scurvy monster, oh! just couldn't we find it in our hearts to kick him—on gaining an audience, grins afresh, and nods his head in a patronising manner to little Tom or Tabitha at the window, and, perhaps, sings a little jargon, regardless of the tortures of many a Paterfamilias in the same street, who is inwardly—often outwardly—cursing Italy and Sardinia for over-running London with such an interruption of business, and wondering how the intruder can be banished. He (Paterfamilias) knows that the ruffian will move if he makes an impatient gesture, and accompanies it with a small donation; but the tormented party does not distinctly see why he should pay men all day long to desist from a nuisance, and he either sends out his servant or presents himself at the street-door for the dispersion of the minstrel, by a simple request

that he will transfer his favours to some household where they will be better appreciated. The minstrel grins, grinds away rather faster, pretends not to understand the English language, and says “*Grazie! Grazie! mille Grazie!*” in a particularly complacent manner, as if he were perfectly guiltless of annoyance. Haply, Paterfamilias, whom we will call Brown for brevity's sake, frowns and gesticulates, in the endeavour to make the monster understand that his presence and concomitant noise are undesirable. What cares the wily creature for Brown's frowns, when no policeman is near, and when he knows that coin from upstairs will descend on the completion of the eternal round of tunes?

Those who incline to sympathy with the emigrants who thus patrol our streets, had better read the case of Felice Onzi, which will be found in another part of this journal. Such an instance of cunning and ridiculous pretence should have been severely dealt with. The grinder pretended ignorance of our language, but managed to express himself in English when the interpreter explained to him that he was liable to fine or imprisonment. The magistrate, good easy man, overcome by the whinings of the culprit, dismissed him, on his promising not to play again in University-street! What redress is this? What is to recompense Mr. Rawlings for his annoyance and loss of time? He has not even the satisfaction of knowing that, by prosecuting the offender, he has done a public service. The fact is, that the law, in these cases, even when properly administered, is wholly insufficient to check or destroy the evil, and nothing remains but for petitions to be presented to Parliament, signed by all householders who condemn street music.

All other nuisances appear to us to be pretty well provided for, or, rather, against. You cannot tell a bad smell to go away, and expect it to obey you under fear of the law; but you can, at small expense, brick over a ditch, confine a cesspool, or repair a drain—or you can call upon the sanitary authorities of the district to dispose of the offence against the olfactory nerves, if the reparation does not fall within your immediate province. But trespass against the nerves auricular may be committed with little fear of punishment on the part of the offender, and as little chance of redress on the part of the offended; and it is high time that an act be passed which shall preserve us from as serious an affliction as ever harassed a community.

ROYAL SURREY GARDENS COMPANY.—On Monday the ballot was taken upon the amendment moved by Mr. F. Chappell at the adjourned meeting, held on the previous Monday, to the adoption of the directors' report:—“That inasmuch as the continuance of the difference between the directors and certain shareholders is damaging to the property and injurious to the interests of the company, and as four additional directors have been added to the board, making seven in the whole, that the present directors of the company, viz., Messrs. Bain, Coppock, Holmes, Johnson, Land, Lee, and Todd, be requested to make such provisional arrangements with the creditors of the company, and for letting the gardens, as they may deem expedient, and that they be requested to report the result to an extraordinary general meeting, to be called for the purpose as early as convenient,” and also upon Mr. Fleming's motion, “that Messrs. Coppock, Bain, and Holmes be removed from the directorship.” The balloting was continued from three to six o'clock, and after about an hour and a quarter had been occupied in casting up the numbers, the scrutineers announced that 153 personal votes and 76 proxies had been recorded in favour of the original motion, and for Mr. Chappell's amendment and Mr. Fleming's motion, 62 personal votes and 2 proxies; majority in favour of the directors, 91 personal votes and 74 proxies, together 165. The directors' report was consequently carried.

The musical arrangements at the Lord Mayor's Banquet, on Monday, were under the direction of Mr. Genge, assisted by the Misses Birch, Miss Eyles, Mr. Donald King, and Mr. Frank Bodda.



The following music has been performed at the Palace during the week:—

By the band of the Royal Horse Guards:—

Overture, Introduction and Chorus, <i>Hymn to Bacchus</i> (Athenians) .. .. .	Mendelssohn.
Valse, "L'ovinka K'ange" .. .. .	Gungl.
Selection, <i>La Dame Blanche</i> .. .. .	Boieldieu.
Polka, "Rose of the Valley" .. .. .	Provin.
Overture, <i>Fest Religieuse</i> .. .. .	O. Nicolai.
Selection, <i>Faust</i> .. .. .	Snohr.
Waltz, "Woodland Whispers" .. .. .	G. Stanley.
Selection, <i>T. 1011</i> .. .. .	Verdi.
Galop, "Excursion" .. .. .	Montgomery.
Overture, <i>Les Mousquetaires</i> .. .. .	Halevy.
Selection, <i>Figaro</i> .. .. .	Mozart.
Valse .. .. .	Gungl.
Grand Duett, <i>Vipers and Devils</i> .. .. .	Verdi.

By Her Majesty's private band:—

Overture, <i>Fynat</i> .. .. .	Beethoven.
Selection, <i>Esquisses</i> .. .. .	Weber.
Pachetka .. .. .	Meyerbeer.
Overture, <i>Wage de Corinthe</i> .. .. .	Rossini.
Rondo Papageno, Violin, M. Reményi .. .. .	Ernst.
Danse, "Bohemienne" .. .. .	Meyerbeer.
Finale 2nd Act, <i>Zemba</i> .. .. .	Herold.
Overture, <i>Lucy Blas</i> .. .. .	Mendelssohn.
Introduction, Quadrille and Duett, <i>Fidelio</i> .. .. .	Beethoven.
Airs de Ballet, <i>Assonelle</i> .. .. .	Auber.
Overture, <i>Zampa</i> .. .. .	Herold.
"Lo arms, to arms; Britons strike home."	
"Come if you dare," <i>King Arthur</i> .. .. .	Percell.
Selection, <i>Les Sœurs</i> .. .. .	Auber.
Finale 1st Act, <i>Don Giovanni</i> .. .. .	Mozart.

By the band of the Scots Fusileer Guards:—

Parade March .. .. .	Kühner.
Overture, <i>Les Sœurs</i> .. .. .	Beethoven.
Valse, "Geiselschwingen" .. .. .	Lamer.
Selection, <i>Il Conte di Saviglia</i> .. .. .	Rossini.
Quadrille, "Marian" .. .. .	Herfurth.
Quadrille, "Frederick William" .. .. .	Bilse.
Selection, <i>Le Diable Noir</i> .. .. .	Auber.
Valse, "Haud" .. .. .	Laurent.
Overture, <i>Zampa</i> .. .. .	Herold.

## Metropolitan.

### THE BRITISH MUSEUM.

An additional source of pleasure and instruction has recently been laid open to the public by the authorities of the British Museum. Visitors now find themselves at liberty to pass from the entrance-hall into the Grenville Library, and onwards through the Manuscript Department into the King's Library, on leaving which they find open to them a staircase, hitherto closed, by which they can pass up immediately to the galleries of natural history. But the purpose of this newly-conceded privilege has not been to lay open these noble rooms, containing the best portions of our national library, merely for the convenience of the public. Throughout the entire length of these rooms are arranged table-cases, on which are set out such choice and curious specimens of block-books, manuscripts, and examples of typographical art as have been thought most calculated to instruct and interest the visitor. Against each work thus exhibited is placed a short account, describing the point of interest for which it has been selected. In the Grenville Library, the first of these rooms entered from the hall, are laid out the most remarkable specimens of block-books, i.e., books printed from carved blocks of wood on one side of the leaf only, which are thought to be the work of the card-makers in the fifteenth century, and executed in Holland, Flanders, and Germany, before and during the practice of the art with moveable metal types. From the Grenville Library the visitor passes into the Manuscript Department, where he will find exhibited a selection of manuscripts remarkable either for their antiquity, their beauty, or some touching point of interest—of which, to quote an example, we mention the autograph will of Mary Queen of Scots. In passing up the King's Library from the Manuscript Room, the visitor will find laid out in the six table-cases, which occupy the length of the Library to his left, a range of open volumes, expressly selected to show the entire history of printing from its earliest period downwards. In the

six table-cases on the opposite side of the King's Library he will find exhibited choice specimens of sumptuous printing, of book illumination, of beautiful illustrations to books, of remarkable examples of costly and elegant binding, curiosities, and autographs. These rooms are to continue open to visitors on the usual days of admission to the Museum.

### CRYSTAL PALACE.

**SATURDAY CONCERTS.**—The first concert of the winter series was similar in character to its predecessors of last season. It took place on Saturday last, in the old concert-room, which has been tastefully decorated, and is now roofed in with canvas, in the style of a marquee, much to the advantage both of the audience and music. The programme consisted of a symphony (No. 1 in D) by Gounod (first time of performance); a selection from Weber's *Preciosa*, arranged by Mr. Manns, in which Miss Stabbach sang "Lo, the star of eve," and which was an excellent feature in the programme; with Herr Pauer's brilliant playing in Beethoven's Concerto (No. 5 in E), and two of his own pianoforte solos; Miss Stabbach's singing of Mendelssohn's "Infelice," and her two favourite songs by Schloesser, "Bid me good-bye" and "Merrily," it was a most agreeable concert, and brought to a very spirited conclusion by Balfe's Overture to *The Bondman*. We must not omit to add that there was a charming display of chrysanthemums in the nave.

The following is the return of admissions to the Crystal Palace for six days, from November 6 to November 12:—

			Admission on Payment.	Season Tickets.	Total.
Friday	Nov. 6	(1s.)	572	131	703
Saturday	" 7	(2s. 6d.)	512	1,207	1,719
Monday	" 9	(1s.)	735	164	919
Tuesday	" 10	"	694	139	838
Wednesday	" 11	"	1,019	307	1,326
Thursday	" 12	"	1,561	336	1,927
			5,113	2,284	7,397

**ST. JOHN'S-WOOD LITERARY AND SCIENTIFIC INSTITUTION.**—The present term was opened on the 3rd inst. with an entertainment by Mr. George Buckland, assisted by Miss Clari Fraser, Mr. Young, Mr. Rogers, Mr. Lawler, and Mr. G. Lake. Mr. George Buckland delivered a short and amusing lecture on Sir Henry Bishop's works, and some of his songs and glees were ably sung in illustration. The popular "Pretty Jane," sung by Mr. Young, was encored. After the selections from Sir H. Bishop's compositions, a miscellaneous programme was performed, in which Miss Clari Fraser's singing of the Scotch ditty, "Huntingtower" (encored), was a noticeable feature; likewise Mr. Buckland's humorous extravaganzas, which created unbounded merriment.

### ANNOUNCEMENTS FOR THE WEEK.

**THIS DAY.**—Crystal Palace Concert, 2½.

Italian Opera at St. James's Theatre.

*The Rose of Castile* at Lyceum, 7½.

Western Madrigal Society, 8.

**MONDAY.**—People's Concert, St. Martin's Hall, 8.

*The Rose of Castile* at Lyceum, 7½.

Italian Opera at St. James's Theatre.

**TUESDAY.**—Italian Opera at St. James's Theatre.

*The Rose of Castile* at Lyceum.

**WEDNESDAY.**—The Creation at St. Martin's Hall, 7½.

*The Trovatore* at Lyceum.

**FRIDAY.**—Crystal Palace Concert, 2½.

*The Rose of Castile* at Lyceum.

### ANNOUNCEMENTS FOR THE SEASON.

The meetings of the Western Madrigal Society will be held on the following evenings, at eight o'clock:—

November 28th.	1858.	February 6th, 20th.
December 12th, 20th.	January 9th, 23rd.	March 6th.

CHORAL SERVICES

On November 8, being the twenty-second Sunday after Trinity.

ST. PAUL'S CATHEDRAL.

CHANT.	SERVICE.	ANTHEM.
M.—Beale in A major and minor.	King in F.	
A.—Langdon in F.	Attwood in C.	O sing unto God. Greene.

CHAPEL ROYAL, ST. JAMES'S.

M.—Russell in G major and minor.	Goss in D.	Blessed be thou. Kent.
E.—Bellamy in F.	Novello in E.	O praise the Lord. Goss.

ST. GEORGE'S CHAPEL ROYAL, WINDSOR.

M.—Morley & Elvey in D.	Nares in F.	Sleepers, wake. Mendelssohn.
E.—S. Elvey in F.	Elvey in D.	O where shall wisdom? Boyce.

LINCOLN'S INN.

M.—Tallis in F. Handel in F.	Gibbons in F.	O God, who in Thy heavenly hand. } Handel.
E.—Langdon in F.	Ditto.	O praise the Lord ye angels. } Handel.

TEMPLE CHURCH.

M.—Purcell & Nares in A.	Barrow in F. Sanctus, &c., Jonelli.	O how amiable. Greene.
E.—Hopkins in C.	Barrow in F.	The Lord is my light. Boyce.

November 1.

M.—Norris in A. Bennet in E.	Boyce in C. Sanctus, &c., Gibbons & Beethoven.	Praise the Lord, O Jerusalem. } Clark.
E.—Battishill in B and D.	Kent in C.	The heavens declare. Boyce.

For November 15.

ST. ANDREW'S, WELLS STREET.

M.—Heathcote in C. Macfarren in F. Wickes in F. ml.	Leslie in D.	O Lord, open thou. Lucas.
A.—Dyce in F. Russell in C.	Goss in E.	O where shall wisdom. Boyce.
E.—Ditto.	Hayes in E flat.	O sing unto the Lord. Purcell.

Theatrical.

—o—

**HAYMARKET.**—The French dramatists are justly admired for the construction and development of the plots and incidents of their small dramas, and if the whole dramatic art consisted in writing neat little one and two act *vaudevilles*, our neighbours would be unrivalled; but we have yet to hear of the French comic dramatist who can amuse an audience for three hours by a piece without plot or incident, and which depends entirely on the vivacity of the dialogue, and the truth and variety of the characters. Yet this feat has been accomplished by Mr. Tom Taylor in the new piece called *An Unequal Match*, produced here last Saturday.

Sir Harry Arnecliffe (Mr. W. Farren), marries a beautiful rustic, Hester Grazebrook (Miss Amy Sedgwick), and transplants her to his town residence, amidst his fashionable and courtly friends. But Hester cannot, or will not, shake off her early affections and habits, and persists, among other breaches of fashionable law, in rising at five o'clock in the morning to run into the harvest fields among the reapers, to the great vexation of her

husband, and the contempt and derision of his visitors. Among these is Mrs. Montresor (Mrs. Buckingham White), an intriguing woman of the world, and former love of Sir Harry's, who is resolved to undermine Hester in his affections. The Baronet has been recommended a residence at a German watering-place for the recovery of his health. To this place he repairs, and, leaving his wife behind him, gives Mrs. Montresor the fairest opportunity of prosecuting her design. Off goes Sir Harry, and away goes the lady after him. But Hester has discovered her purpose, and determines to foil her at her own weapons. This brings us to the end of the second act. The third introduces us to the afore-said watering-place,—an exquisite scene on the banks of that most beautiful and romantic of the rivers of Europe, the Rhine. Here the baronet appears, now restored to robust health; but before Mrs. Montresor can bring her scheme to maturity, the arrival of an English lady is announced, who has enchanted the duke of the principality in which the town is situated, by her beauty and fascinating manners, and whom Sir Harry discovers to be his wife, whose manners have now acquired the polish and frigidity of high life. She treats her husband and father with repulsive indifference. The baronet becomes jealous of the duke, but an intercepted letter removes his suspicions, and Hester now tells him that her indifference has only been assumed, in an endeavour to show him the real nature of fashionable manners, and to unmask the character and designs of Mrs. Montresor.

In these incidents, not uninteresting in themselves, there is scarcely an attempt at development. The only dramatic situation is the short scene in which Hester reproaches her rival with her designs, and which was very nicely played by Miss Sedgwick. The dialogue throughout the piece possesses abundance of smartness and vivacity. Among the characters, the most amusing are the two servants. The one is Blenkinsop (Mr. Compton), a formalised lackey, who walks about with a measured strut, and throws back his head with imperial dignity at the shadow of offence. The other, Bessy Hobbethwait (Mrs. E. Fitzwilliam), is a country wench turned into a fashionable *Abigail*, whose saucy forwardness is constantly fretting the dignified Blenkinsop. Mr. Buckstone is a medical doctor, who goes to Germany with the rest, and half chokes his patients with the water of a filthy spring which he has discovered, and for which the German duke covers him with orders and honours.

Mrs. Buckingham White, although her part formed one of the principal links in the story, had little else to do but look handsome in a Spanish hat and feathers. We must not omit the character of Grazebrook, whose provincial dialect, and sturdy affection for his daughter, were given with much truthfulness by Mr. Rogers. In spite of its want of a sustained and interesting action, the piece has been pre-eminently successful, and seems likely to have as fair a run as its predecessor, *The Victims*.

**SADLER'S WELLS.**—The comedy of *The Clandestine Marriage*, produced here last week, is one of the few plays of the last century which still keep possession of the stage in their full integrity. The age has been busy in clearing the old dramatic *repertoires*. Among the dramatic productions of the last century, Sheridan's alone keep the field in the full complement of their number and proportions. Even such comedies as *The Jealous Wife* and *The Honeymoon*, with their long run of popularity, are now curtailed of their original dimensions and commonly performed in three, instead of five, acts. *The Clandestine Marriage* is a true and graphic picture of the manners of the time; but nearly the whole of the *dramatis persone* belong to extinct classes. True, the material for such a comedy may still exist. We may have decrepid old noblemen affecting the character of youthful gallants, and sordid citizens purchasing with their wealth the contempt of the great; but though the fundamental lineaments of the picture would be the same, the colouring and grouping—the setting and framework—of the piece must be totally different.

The comedy is placed on the stage with that strict reference to the age in which, and for which, it was written, now universally adopted in revivals of the kind. The costumes are preserved in all their shapeless and abortive ugliness, and the scenery and appointments, down to the easy-chair and dressing-table of my Lord Ogleby, complete the graphic unity of the picture. Mr. Phelps, in the old nobleman, was less easy and true than he is in Sir Peter Teazle. His first scene is, perhaps, his best; but we do not think that, on the whole, this will rank among the very best of his comic delineations. The character of Fanny Sterling, although she is the very pivot of the plot and incidents of



the comedy, requires unusual tact in the actress to redeem it from insipidity; but the pretty and clever Mrs. Charles Young is not one to let an opportunity slip. In Fanny's rejection of the proposals of Sir John Melvil (the only scene in which the audience feel much interest in her) she was firm, delicate, and lady-like. Among the crop of *débutantes* which the commencement of the London Season has given us, this lady is by far the most promising. Mrs. Marston's make-up as Mrs. Heidelberg, was imitable, and, accordingly, her appearance, tipt and tufted from head to foot, with a long staff in her hand, was the signal for a roar of laughter. Her performance, although highly amusing, has scarcely enough of the crab in it. The Canton of Mr. Williams, and the Brush of Mr. Belford, deserve particular mention, as well as the little part of the capacious, sulky, though faithful Betty, performed with much truth and humour by Miss Travers.

**SURREY.**—A new piece, on the events in India, was produced here on Monday to a crowded house. We need not spend time or space in detailing the story or incidents of a drama which cannot be regarded as much else than a *pièce de circonstance*. Suffice it, that the new Indian scenery is exquisite; that the death of Captain Skeene and his wife at Cawnpore is engrafted on the story, and most effectively portrayed by Mr. Creswick and Miss Eburne; and that the costumes and stage appointments possess the double interest of splendour and correctness. The last scene, representing the capture of Delhi, deserves a word of especial notice. Instead of the usual noise, confusion, and hubbub of a scenic fight, the effect is made to depend upon the grouping alone. The assault is depicted on a succession of "flats" at the back, while the front of the stage is occupied by a group of officers and soldiers, watching with eagerness for the first available moment to follow their comrades. The usual portion of red fire is used, and the sound of musketry and artillery is heard behind. This is a great and decided improvement in the management of such matters, and brought the curtain down with an additional round of applause. Among the performers, Mr. Shepherd, as a sepoy in the British interest, fought combats out of number, at the most fearful and impossible odds. Then there was Miss Johnstone, the best of all transpontine *Abigails*. Finally, we had Mr. Widdicombe to laugh at, and Miss Webster to look at; and so we recommend our readers to go and see the new Indian piece at the Surrey, which, we understand, has been drawing crowded houses throughout the week.

### Theatres.

#### PRICES, TIME OF COMMENCEMENT, &c.

**ADELPHI.**—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

**ASTLEY'S.**—Private Boxes, from £1 1s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit 2s. Gallery 1s.; Upper Gallery, 6d. Children half price. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

**HAYMARKET.**—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 6s. each; Dress Circle, 5s.; Upper Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d. Second Price—Dress Circle, 3s.; Upper Boxes, 2s.; Pit, 1s.; Lower Gallery, 1s. Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

**LYCEUM.**—Private boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d.; stalls, 6s.; dress circle, 5s.; upper boxes, 4s.; pit, 2s.; gallery, 1s.

**OLYMPIC.**—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

**SADLER'S WELLS.**—Boxes, 2s. and 3s.; Pit, 1s.; Gallery 6d. Doors open at half-past 6, commence at 7.

**SOHO.**—Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9.

**STRAND.**—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

**STANDARD.**—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 1s.; Centre Circle on First and Second Tier, fitted up toute private, 2s.; Gallery, 6d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

**SURREY.**—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6, commence at half-past. Half-price at half-past 8.

### LEGAL.

#### THE ORGAN NUISANCE.

On Saturday Felice Onzi, an Italian organ-grinder, was charged, at Bow-street Police-office, with playing his organ in University-street, after being desired to go away.

Mr. Rawlings, of University-street, said that for a long while he had been very much annoyed by the practice of such men as the prisoner grinding organs in the street. He had formerly been in the army, and had served in India, where he had a sun-stroke, in consequence of which he had recently suffered from brain fever. The effect of the organs was very distressing to him, and the torture was frequently continued till twelve o'clock at night. The nuisance thus became intolerable to him. It also interfered with his business, as he received pupils, whom he prepared for the army, and it was impossible for his classes to proceed. Unfortunately, the opposite side of the street looked out at the back into a low neighbourhood, called Mortimer-market, which circumstance caused it to be more or less avoided by respectable people; and one or two houses were remarkable for the number of women that were to be seen at the windows at all hours of the day, and by whom the organ-men were encouraged. That afternoon the prisoner was playing his organ in front of the complainant's house, and, on being requested to go away, he refused, and continued playing. A policeman was then sent for, upon which the prisoner stopped playing, and began to move off; but one of the women at the house, in front of which he had been playing, opened the street-door and beckoned him in. The prisoner entered, and remained there playing some time, the street-door being kept open. By this time the policeman had arrived, and as Mr. Rawlings was determined to press the charge, the constable waited till the prisoner came out, and then took him in charge.

Two of the women referred to were present in court, and gave much annoyance by their constant interruptions. At length they were quieted by the threat of expulsion from the court.

The evidence having been interpreted to the prisoner, who pretended not to know English, he said he was very sorry. He humbly craved the gentleman's pardon. He would never go near the place again if complainant would forgive him this once. He had not thought it would annoy anybody so much.

Here one of the women came forward and said, that this gentleman (meaning the prisoner) was playing there by her wish, and that she called him into the house, believing that he could not annoy anybody by playing within. She complained that the prosecutor sent away all organ-men, and they never could have a bit of music for him.

Mr. Jardine: If any one is annoyed by it, and you order him to go away, he has no right to stay, and you can't authorize him. Of course no one can hinder you from having him in your house, if you like, but that is not what he is charged with. The offence is continuing to play in the street after he was told to go away. For that he is liable to pay a fine of 40s. (To the interpreter.) Tell him, that as he promises not to do it again, I will not punish him this time, but if he goes there again he will be fined 40s.

This being explained to the prisoner, he replied, with a grin, that he could not be made to pay the fine, for he had no money.

Mr. Burnaby (the chief clerk): Just explain to him that, if he does not pay, he will go to prison for a month.

The prisoner's countenance fell, and without waiting for the interpreter to explain the last observation to him, he begged to assure the magistrate that he would never commit himself again, and that, above all, he would keep away from University-street.

On this promise he was discharged.

## Provincial.

**ABERDEEN.**—The sum of about £1,600 has been subscribed for a new hall in Aberdeen. When £2,500 is raised the work will be proceeded with. £5,000 is the sum required. The principle is that of a joint-stock company (limited liability), with security for the hall being used strictly for popular purposes.

**BATH.**—The first of the classical concerts for the season will take place on Christmas Eve, when the *Messiah* will be performed. Mr. and Mrs. Lockey and Mr. Weiss are already engaged.

The quartett concerts are to be resumed, the first taking place about the second week in December.

**BRIGHTON.**—A concert of sacred music was given by the Brighton Sacred Harmonic Society, at the Town-hall, on Tuesday evening last. This was the first performance under their new conductor, Mr. Spearing, and we must do him the justice to say that the whole concert passed off remarkably well. The pieces chosen for the evening were Mozart's Twelfth Mass, with Latin words, and Romberg's ode "The Transient and the Eternal." The Mass, performed with full orchestral accompaniments, was new to a Brighton audience, though familiar no doubt to those who attend Cathedral Services, much of the music having been adapted to the use of the English Church. The solo parts were sung by Miss Strong (soprano), Mr. Peters (alto), Mr. Bishop (tenor), and Mr. Normanville (bass), who all acquitted themselves well in their respective parts. The music of Mozart allows full opportunity for the gentlemen of the orchestra to distinguish themselves. In the "Benedictus" the accompaniments for oboes, horns, and bassoons, were very delicately given; while in the "Agnus Dei" the violin and violoncello solos were beautifully played by Mr. Gibbon (leader) and Mr. R. H. Nibbs. "The Transient and the Eternal" was performed by the society in December last, and was then so well received as to justify its repetition on the present occasion. Miss Strong again sang the soprano solos, and her voice retained its energy to the last, though her task was an arduous one. In this piece, the contralto, tenor, and bass solos were taken by Miss Pollard (the blind girl), Mr. Broadbridge, and Mr. C. Weller. In the concluding quartett for voices only, the blending of the parts was particularly happy. The room was well filled; and that the company were well pleased was abundantly testified by the applause which greeted the conclusion of almost every movement.

SIGNOR NICOSIA gave a concert at the Pavilion on Friday week, we are sorry to add with but slender results. The concert gave great satisfaction to those few assembled, notwithstanding the indisposition of Mdlle. Bauer and Signor Lorenzo, whose places were filled by Miss Niebour and Mon. De Paris. Signor Nicosia's performance on the violin showed great talent, and was received with great applause. The band of the Enniskillen Dragoons also played some pieces very effectively.

**BRIDGORTH.**—On Tuesday week a numerously-attended concert in connection with the recently-formed Harmonic Society, came off in the New Assembly Room. The band and chorus consisted of upwards of thirty performers, and were conducted by Mr. J. Sewell. Amongst the performers was Mr. Mason (a member of the Royal Academy), from Worcester, and his sister, Miss Mason. Mr. Mason's singing is very pleasing. He has a fine tenor voice of full compass, and extremely flexible and sweet. His singing of "Down where the blue bells grow" was rapturously applauded, and the song encoored. Miss Mason is a young *débutante*, and is a promising singer. Some of her notes are remarkably clear and soft, and her execution of one or two difficult passages augurs well for a future brilliancy of style. In the duett "Home to our mountains" (Si la Stanchezza), from "Il Trovatore," (sung with her brother) she displayed a very nice appreciation of the part. This duett was also encoored. Mr. Charles Roden, of Broseley, played a solo on the violin with great taste, and displayed great improvement as a violinist. The performance of "Oberon" solo on the pianoforte, by Mr. John Sewell, was brilliant, and elicited warm applause. Mr. Sewell's song, "'Tis the hour for music," sung by the entire band, was well received and encoored. This opening concert was most successful; and the arrangements reflect great credit on Mr. Pidduck, hon. sec.

**BRISTOL.**—At the Theatre Royal, Madame Gassier, Madame Borchardt, and Mr. Sims Reeves, and other artists have been

engaged for three nights, viz., the 25th, 26th, and 27th inst. The operas to be performed are *The Bohemian Girl*, *Il Don Giovanni*, and *Il Trovatore*.

**BRIXTON.**—On Monday evening a concert was given here on behalf of the Indian Relief Fund, by Mr. and Mrs. Hale, Messrs. Adams, Whiffin (of Windsor), and Mr. Poole, of Lincoln's-inn; under the management of Mr. Arthur Sullivan, R.A.M. Beethoven's *Sonata Pathétique* was played by Mrs. Hale, who was formerly before the public as Miss Stevens, of Birmingham. Her pianistic powers are of a good order. She also sang solos, Weber's "Softly sighs" and "Two heads are better than one," being encoored in the latter. She joined Mr. Adams in the duett, "Born in yon blaze," and her husband in Travers's beautiful old two part-song, "Haste my Nannette." Mr. Adams sang Young's "Peggy Gray," with much smoothness and delicacy; also, Lee's "What will a' the lads do?" Mr. Hale also sang Calcott's setting of Campbell's "Last Man." Mr. Poole, who has succeeded Mr. Winn at Lincoln's-inn Chapel, sang that gentleman's "Nothing More," and Hobbs's "Brave Old Temeraire." Mr. Whiffin sang Dibdin's "Tom Bowling," with all the requisite pathos, and Abt's "He who calls" (a song that deserves to be better known in this country), both which performances received well-merited applause. The programme was varied with the glees "Soft and safe," "O Bird of Eve," Wilbye's madrigal "Flora gave me fairest flowers," and Mozart's glorious trio from *Così fan Tutte*, "My Sweet Dorabella," by Messrs. Adams, Whiffin, and Poole. Signor Picco performed two solos on the "tibia," both of which were encoored.

It was a great success for everybody concerned, except the scores of people turned away from the doors.

**CUMBERWORTH.**—On Saturday week, in the Star Inn-chamber, Upper Cumberworth, several musicians of Cumberworth and its neighbourhood performed Handel's oratorio, *Samson*, under the leadership of Mr. Buckley, of Hepworth. Mr. C. Morton, of Shepley, violoncello. The principal parts were sustained by Miss A. Grayson, Messrs. J. Tyas, Jonathan Wood, James Wood, and Josh. Peace.

**EXETER.**—Master Rendle's farewell concert on Monday evening was fully attended. The talented young violinist played with great skill and exquisite taste a Fantasia, by Sainton; and "Le Carnival de Venise," by Paganini. The vocal performers, Miss Cambridge, Miss Rendle, Messrs. Browning and Branscombe, acquitted themselves to the satisfaction of the audience. Miss Bessie Alleyne was suffering from a severe cold, and her singing was marred through that circumstance. Mr. Rice's band attended, and performed the overtures to *Cheval de Bronze* and *Semiramide*. Master Rendle had the honour of playing before Her Majesty, about four years since. His harmonics and staccato playing are admirable. The young violinist is about to leave his native city for London, where, we hope, every success will attend him.

**HUDDERSFIELD.**—The following letter has appeared in the *Huddersfield Examiner*. The writer appears to have been very unjustly treated:—

### ORGAN OPENING AT HOLMFIRTH.

TO THE EDITOR OF THE "HUDDERSFIELD EXAMINER."

SIR,—As I find that some misunderstanding exists in regard to the opening of the new organ about to take place at Holmfirth, I consider it due to myself to lay the following facts before the public—which I hope you will allow me to do through the medium of your valuable paper. Being organist at the Wesleyan Chapel, Buxton-road, Huddersfield, it was intimated to me that my services might be required at the opening of the new organ at the Wesleyan Chapel, Hinchliffe Mill, Holmfirth. I therefore sent a proposition for the consideration of the committee, which I have since been informed was accepted, and a deputation appointed to wait upon me to make the necessary arrangements, which deputation actually reached Huddersfield, but having met a party who depreciated me, and recommended another organist, it would appear that I am now to be thrown overboard on the score of inability! and this at the dictation of parties who do not know as much about organ playing as my blower, who does not even know his notes. The following compositions are considered by the greatest players of the day to be the best test of the ability of an organist, and I will undertake to perform them against either or both of the organists announced to preside at the opening of the organ in question.



## PROGRAMME—PART FIRST.

- Fuga "St. Ann's" ..... *Bach.*  
 Slow movement concertante, from Spohr's quartet  
 in G minor; arranged by ..... *O. May.*  
 "Let their Celestial Concerts;" Handel; arr. .... *Best.*  
 Overture, "Die Zauberflöte;" Mozart; arr. .... *Best.*

## PART SECOND.

- "The Horse and his Rider;" Handel; arr. .... *Best.*  
 Slow movement, from Mozart's quintet in C minor;  
 arranged by ..... *May.*  
 Fuga, G minor ..... *Bach.*  
 "God Save the Queen" variations ..... *Dr. Rinch.*

I would propose that Mr. Best, the talented organist of St. George's Hall, Liverpool, be the judge; he is a perfect stranger to me, but as he is at the head of his profession, and likely soon to be in this neighbourhood to open a new organ, I name him as umpire.

If my playing be pronounced inferior to theirs, I will give £5 to the organ fund; if superior, then the deputation who was appointed to engage me shall forfeit £5 to the Huddersfield Infirmary.

I am, sir, yours respectfully,

JOHN BAILEY,

Organist of Buxton-road Chapel, Huddersfield.

**LEEDS.**—**MRS. WOOD'S CONCERT.**—Mrs. Wood, who, as Miss Paton, delighted by her charming singing the generation passing away, is conferring no little benefit on the succeeding generation by her skilful training of the musical abilities of the young *filles* of our district. Lately she has bestowed upon us a substantial good by the introduction into public life of four lady pupils,—the Misses Hirst, Richardson, Pilling, and Dobson. With the aid of Messrs. Seymour and Chaple, of London, she gave a concert in our Music Hall last week, when the *débutantes* achieved a decided success. Though much was expected, and though local association was powerful, the result was beyond anticipation, and was thoroughly warranted by the excellence displayed. Nature has been bountiful to all the young artists, but Mrs. Wood deserves the warmest praise for the high degree of cultivation manifested by each. Miss Dobson, indeed, could not strictly be termed a *débutante* on this occasion, nor altogether a pupil of Mrs. Wood, as she was, we believe, partly educated by our townsman, Mr. Spark, and has before sung in Leeds and elsewhere. Her voice is a pure soprano. Miss Richardson is a mezzo-soprano, and Miss Hirst and Miss Pilling are contraltos. The concert comprised, in the first and second parts, selections from *Don Giovanni*, *Il Trovatore*, and *Norma* (sung entirely in Italian, with creditable correctness), and in the third part a variety of popular *morceaux*. Mrs. Wood herself, and Mr. Burton, organist of the parish church, accompanying. The *preghiera* sung by the three masks, in the first opera, was finely given by the Misses Dobson and Hirst, and Mr. Seymour, and encored. Miss Richardson sang "Batti, batti" with much sweetness, taste, and purity of expression, though with occasional evidences of immature strength; and she also sang with nice care and feeling in the two duetts, "La ci darem," and "Giovinette che fate;" but the effect was damaged by the singing of Mr. Chaple, whose voice is a stubborn organ, and whose faculty of expression is either very limited in degree, or very slightly encouraged. In the selection from *Il Trovatore*, Miss Hirst delighted us by her rendering of the *scena*, "Tacea la notte," displaying a sweetness of voice, musical ability, and degree of feeling that mark her as highly gifted, and that give promise of much success in the profession she has adopted. These qualities were finely displayed by her subsequent singing of "Home, sweet home" (both pieces being rapturously encored); but the *pianissimo* passages in the latter, though evidencing the most assiduous care on the part of the *teacher*, were calculated rather for the compass of the school-room than that of a concert-hall. Miss Dobson's principal effort was in the "Casta diva," which was, indeed, the chief feature of the concert. The degree of proficiency manifested by this lady's performance was most remarkable. She rendered the difficult passages of this splendid *aria* with such ease, steadiness, and power, as we have never heard displayed by any but the very first of *prime donne*. The effect was much heightened by the choral accompaniment, executed by the other five voices. Miss Dobson in this piece, and the *valse aria*, "Ah che assorta," established herself as an artist of superior attainments, who must prove a very great acquisition to our staff of concert singers. Her voice, however, appeared to be

overworked. Miss Pilling's voice is of a low register, the rarest kind of contralto, and only wants flexibility and a little smoothness to make it of a high order. Her musical education is equal to that of any of the others, and her power of expression superior to all. The music of Azucena was allotted to her, and she proved herself fully equal to its effective delivery. She sang the lovely "Ai nostri monti," in the prison scene with Manrico, with such tenderness, as to elicit an unanimous encore. We are bound to add that the tasteful singing of Mr. Seymour, in all the concerted pieces, contributed very sensibly to this result. Miss Pilling achieved similar success in the striking air, "Stride la vampa;" and, subsequently, in "Kathleen Mavourneen," the latter written for a baritone voice, and yet, remarkably, never sung but by a contralto. There was some exaggeration of manner, which, we hope, Miss Pilling will gradually get rid of. On the whole, the concert was of the most satisfactory character—an opinion unanimously expressed amongst the full and fashionable audience.

**PEOPLE'S CONCERT.**—On Saturday last the seventh concert for the season was given in the Music Hall. The performers were Mr. and Mrs. Suchet Champion, Mr. Delavanti, and a chorus of sixty voices, under the direction of Mr. Spark. Mrs. Champion (who made her first appearance in Leeds) sang several songs in a very creditable manner. Her soprano voice, which is of good compass, is sweet and full-toned in the middle register, and she takes pains both in pronunciation and intonation. She was encored in Bishop's "Should he upbraid," which, notwithstanding, was spoilt by Mr. Champion's very mechanical and thumping piano accompaniment. Blumenthal's exquisite tenor romance, "Far away where angels dwell," was sung by Mr. Champion with considerable taste and skill, but his "throaty" notes were far too prominent. Mr. Delavanti, as usual, roused the audience into ecstacy by his comicities. The choral body sang several part-songs and choruses in an admirable manner, being warmly encored in Hatton's finale from *Robin Hood*, "Now let us make the welkin ring," and Festa's madrigal, "Down in a flow'ry vale." We are pleased to find that the conductor has succeeded in equalizing the voices to a better extent than hitherto.

**LIVERPOOL.**—A grand concert was given here on Monday evening, at St. George's Hall. Among the artists were Mdle. Piccolomini, Signor Giuglini, and Signor Rossi. Madame Poma was announced, but was prevented from appearing on account of severe indisposition. Mdle. Piccolomini sang Balfe's ballad "I dreamt that I dwelt in marble halls," in which her pronunciation was excellent. Signor Giuglini was in excellent voice, and was well received by the audience, which was very numerous. The results of this concert must give great satisfaction to its projectors, who appear to be very sagacious by their charging moderately for admission, thus placing the *entrée* within the reach of all those to whom this style of music was adapted.

**LUDLOW.**—THE AMATEUR MUSICAL SOCIETY gave a *soirée musicale* on Tuesday week, which was exceedingly well attended. Mr. Tomlins Jones, of Shrewsbury, sang the "Miller of the Dee," which was deservedly encored, and for which he substituted the "Village Blacksmith." Mr. George Crundell's flute solo was beautifully played, and elicited the greatest applause. The concert altogether gave great satisfaction, and the arrangements of the conductor, Mr. J. B. Boucher, were such as to deserve high encomiums.

**KILMARNOCK.**—An evening concert was given here on the 30th ult., at the Hurlford New Academy Hall,—a fine room, holding about 900 persons, which was crowded in every part. The vocalists all acquitted themselves admirably. Miss Alleyne sang several songs with great feeling, and was awarded an encore in "Robin Adair." Encores were awarded to Miss M'Alpine in "Bonnie Prince Charlie," to Miss Margaret M'Alpine in "Bonnie Dundee," and the two young ladies had a similar compliment paid in both their duetts, "Over the waves" of S. Glover, and "Hieland Laddie." Mr. Husk and Mr. Cook greatly pleased in their various songs. Mr. Banks played a solo (pianoforte) on Scotch airs, which was re-demanded. This gentleman likewise conducted the whole concert, with which the audience seemed greatly delighted.

**MADLEY.**—On Monday week, the members of the Coalbrookdale Musical Class, assisted by Messrs. Williams and Mackain, of the Birmingham concerts, and Mr. Matheson, of the Manchester concerts, gave a miscellaneous concert at the Infant-school



Room. The assembly was highly respectable and most numerous; in fact, some persons could not find sitting room. Many of the songs and glees were encored, and deservedly so. The style and execution of Mr. Matheson, who is endowed with a rich and powerful baritone voice, completely at his command, elicited warm and repeated plaudits. Nor were the other performances undeserving of the hearty applause accorded. The leader, Mr. Roden, as usual, displayed the great command he has over the violin; and Mr. J. Watkiss's performances on the piano were heartily acknowledged. Indeed, when so much was so well done, and by all, it seems almost invidious to name particular individuals. That the Coalbrookdale musical class is advancing rapidly in the path of improvement, is very apparent, and we trust that it may continue to do so.

**NEW MILL.**—CHORAL SOCIETY.—The customary monthly concert, in connection with this rapidly improving society, took place at the Duke of Leeds' Arms, New Mill, on Saturday week, and, considering the unfavourable state of the weather, the attendance was large and respectable. Handel's oratorio, *Israel in Egypt*, was performed. Miss Hinchliffe sang "Thou didst blow," remarkably well. The bass duett, sung by Mathews and Greenwood, "The Lord is a man of war," told wonderfully upon the audience, and elicited great applause. The choruses went well, and great credit is due to the leader and conductor, Mr. Rollinson.

**OSSETT.**—A cheap concert was given by the Ossett Temperance Band and Madrigal Society, in the Wesleyan School-room, on the 17th inst. The band was conducted by Mr. R. Smith. The principal vocalists were Messrs. Smith, Moss, Scott, and Ellis, all of Ossett. The performances, both vocal and instrumental, were of a high order, and the audience appeared well pleased.

**SADDLEWORTH.**—On Sunday-week the usual fortnightly meeting of the Saddleworth Choral Society was held in the Music Room, New Delph, when Mozart's Twelfth Mass was performed in splendid style. The attendance was not so large as usual on Sunday evenings.

**SHREWSBURY.**—The second of Mr. Walter C. Hay's series of philharmonic concerts took place in our Music-hall, on Monday week. There was a very full and fashionable attendance. The "Vocal Union," comprising the Misses Dolby, Miss Moss, Mr. Winn, Mr. Cooper, and Mr. Foster, were the singers; and Mons. Sainton was the performer on the violin. The whole of the programme was splendidly gone through. The singing of Miss Dolby, Mr. Winn, and Mr. Cooper was much appreciated, and several re-demands were made in the course of the evening. M. Sainton's violin solos were exquisite, and deservedly applauded.

**WINDSOR.**—The first concert of the present season in connexion with the Glee and Madrigal Society, took place at the Town-hall on the evening of Monday week, under the conductorship of Dr. Elvey. The vocalists were Miss Chambers, Messrs. Knowles, Marriott, Dyson, Mudge, Whitehouse, and Bridgewater, assisted by the choristers. There was a full and fashionable attendance. The first piece in the programme was Wallace's National Hymn, the solos rendered by Miss Chambers and Mr. Dyson, with full chorus. Bishop's trio and chorus, sung by Miss Chambers, Master Mudge, and Mr. Bridgewater, was likewise deservedly applauded. The part-song by Becker, called "The Little Church," was sung by all the voices. Glover's sentimental ballad, "The Merry Mill," sung by Mr. Marriott, elicited a considerable amount of applause from the audience. In the quartett, "I love my love," an unpublished composition by G. B. Allen, and sung by Master Spain, Messrs. Knowles, Mudge, and Whitehouse, the performers acquitted themselves creditably. The efforts of the former, as a mere youth, were particularly commended. After the old and favourite glee for five voices, Calcott's "Father of Heroes," came the principal piece of the evening, a selection from the opera, *Il Trovatore*. The manner in which this was presented to the audience was calculated to produce an excellent effect. The *Trovatore* (Mr. Dyson) was in position in the lobby, Leonora (Miss Chambers), was on the platform, and the chorus were stationed in the council-chamber. Both Miss Chambers and Mr. Dyson acquitted themselves in a manner that commanded general approbation. The piece was warmly re-demanded. In the second part, after the madrigal "All ye who music love," by six voices and chorus, Miss Chambers sang "Bonnie Dundee," substituted for Verdi's Italian aria, in the programme, as the lady laboured under a slight cold. Weber's Huntsman's Chorus, by six voices, met

with an encore. Mr. Whitehouse, in singing "The Brave Old Temeraire," by Hobbs, fully proved his just appreciation of the spirit and character of the song. Nelson's pretty and humorous duett, called "Mr. and Mrs. Bell," in which those characters were efficiently represented by Mr. Dyson and Miss Chambers, excited much merriment on the part of the audience, who evinced their satisfaction by an enthusiastic encore. Otto's part-song, "Pretty Maiden," for six voices, was followed by Sir H. Bishop's "Tramp" Chorus, in which the solo portion was ably sustained by Miss Chambers. The performances were brought to a close by the National Anthem, with some additional verses by the Rev. J. Gore, minor canon, in which reference was made to the present condition of affairs in India.

The Choral Society of Working Men of this town gave Mendelssohn's oratorio, *St. Paul*, on Tuesday, November 3rd. The part of the apostle was ably sung by Mr. Henry Barnby, whose rendering of the fine air, "Consume them all," elicited great applause. The orchestra was led by Mr. Thomas Whiffin, of the Chapel Royal. Mr. Marriott, also of the choir, was second violin, and Mr. Tutton, viola. The choruses were admirably done, particularly "Stone him to death" and the four chorales. The condition of this Society, which is but lately formed under the patronage and management of the Rev. S. Hawbrey, is highly creditable. We shall be glad to hear of its further progress and continued success.

#### ORGAN.

The following additions have been made to the organ at St. James's Chapel, Acre-lane, Clapham, by Messrs. Bishop and Starr.

A Gamut Swell has been added, containing the following stops:—

Double Diapason.	Sesquialtera.
Open Diapason.	Horn.
Stopped Clarinet.	Hautboy.
Principal.	Clarion.
Fifteenth.	

A Bell Diapason has been added to the Great Organ, an Octave Coupler to the Swell, and a Pedal Octave Coupler. The Case has also been repainted and the Pipes regilt.

An organ on an unusually large and complete scale, is about to be built by the same eminent firm for the Oratory, Brompton. The edifice which the tones of this instrument are destined to fill is on the point of being enlarged, so that if the organ is advantageously placed the builders will have double cause for congratulation. The following is the specification:—

#### GREAT ORGAN, CC to A.

Sub-open diapason (metal) .. 16 feet.	Twelfth .. .. . 3 feet.
Open diapason .. .. . 8 "	Fifteenth .. .. . 2 "
Bell diapason .. .. . 8 "	Block Flute .. .. . 2 "
Clarinella .. .. . 8 "	Sesquialtera, 4 ranks.
Stopped diapason .. .. . 8 "	Mixture, 3 ranks.
Principal .. .. . 4 "	Posaune .. .. . 8 "
Wald flute .. .. . 4 "	Clarion .. .. . 4 "
Harmonique .. .. . 4 "	

#### SWELL, CC to A.

Double diapason (wd.) divided 16 feet.	Sesquialtera.
Open diapason .. .. . 8 "	Mixture.
Salicional .. .. . 8 "	Contra Fagotto (divided) .. 16 feet.
Clarinet flue, stopped .. 8 "	Cornopean .. .. . 8 "
Principal .. .. . 4 "	Hautboy .. .. . 8 "
Keraulophon .. .. . 4 "	Clarion .. .. . 4 "
Fifteenth .. .. . 2 "	

#### CHOIR, CC to A.

Bourdon and } (divided) .. 16 feet	German flute (C) .. .. . 4 "
Sub-dulciana .. .. . 8 "	Hohl flute .. .. . 4 "
Open diapason (C) .. .. . 8 "	Fifteenth .. .. . 2 "
Dulciana (divided) .. .. . 8 "	Piccolo .. .. . 2 "
Stopped diapason, divided } .. 8 "	Dulciana mixture, 3 ranks.
(metallic treble) .. .. . 8 "	Bassoon (divided) .. .. . 8 "
Viol di gamba .. .. . 8 "	Cremona (C) .. .. . 8 "
Principal .. .. . 4 "	

#### SOLO, CC to A.

Tuba .. .. . 8 feet.	Flute harmonique .. .. . 8 feet.
	(Spare slide.)

#### PEDAL, CCC to E, 3 octaves.

Open diapason (metal) .. .. 16 feet	Fifteenth .. .. . 4 feet.
Open diapason (wood) .. .. 16 "	Sesquialtera, 3 ranks.
Violone (wood) .. .. . 16 "	Mixture, 2 ranks.
Bourdon (wood) .. .. . 16 "	Bombards .. .. . 16 "
Principal .. .. . 8 "	Clarion .. .. . 8 "
Stopped flute .. .. . 8 "	

COUPLERS.	
Solo to great.	Solo to pedal.
Solo to swell.	Swell to ditto.
Swell to great.	Great to ditto.
Choir to ditto.	Choir to ditto.
Swell to choir.	Pedal octave.
COMPOSITION PEDALS.	
4 acting on great organ.	
3 " swell "	
3 " choir "	
1 pedal to take off and on pedal organ.	
1 great to pedal coupler.	
1 swell to great coupler.	
Tremulant pedal.	

It may not be too late to offer one or two suggestions, which we make with all due deference to the designer or designers of this comprehensive instrument. The extension of the pedal organ beyond its usual compass for the sake of an octave coupler appears to us somewhat extravagant and superfluous, since the coupling of so large a pedal with the various 8 feet registers of the four clavier will give all the point, distinctness, and power to the bass which such an instrument can possibly require, without going to the expense of an extra octave of pipes to each pedal stop. Would it not be better to place a 32-foot stop on the pedals, than to have all this reduplication above? And, if funds permitted, would it not be very advisable to have a 16-foot reed on the great manual, which always gives remarkable weight and grandeur to a large instrument.

The swell, we opine, would gain by the keraulophon being made an 8-feet stop, and a 4-feet flute substituted for it. A flute, though not frequently found in the swell, is singularly effective in that department of the instrument, and an 8-feet keraulophon would be a welcome addition to the open diapason and salcional.

The great organ will be divided, as in many of the German instruments. Several pressures of wind will be employed, but no decision has yet been come to on this point, and some other details are still undecided. We shall look forward with anxiety to the completion of this organ. It is expected that it will be in playing condition in the factory by April next, though the solo organ will not be heard until it is erected in the Brompton Oratory.

## Foreign.

BOSTON.—CHARLES MATHEWS.—This eminent comedian had a benefit at the Boston Theatre the other night; on being called out, he spoke as follows:—"I cannot sufficiently thank you for the kind encouragement and support I have met with in the city of Boston, at a moment, too, when it was hardly to have been expected that my appearance would meet with any attention whatever, so completely must the public mind have been occupied with more important matters; and I cannot but feel the more flattered by the compliment. I am somewhat unlucky in timing my visits to America. In 1838, some nineteen years ago, I first crossed the Atlantic, and popped upon a pecuniary crisis in New York, and now, in 1857, I have had the luck to pop upon another. It seems as if my presence were doomed to bring a panic with it (great laughter); but I am happy to find, at any rate, that it has not had the effect of frightening you out of the theatre (laughter and applause). Indeed, ladies and gentlemen, I think the best thing you can do is to come into it as often as possible, and to divert your mind for an hour or two from the cares of real life. In times of difficulty, so far from its being an expensive luxury, the theatre is about the cheapest mode you can adopt of passing your leisure moments (laughter). During one of our hardest winters in London, a poor man was observed almost every night, to the surprise of the money-taker, paying his threepence to the gallery of the Surrey Theatre. At last, out of curiosity, he got into conversation with him. 'How is it,' said he, 'that you, who appear to be a very poor man, can afford to come and pay your money here night after night, when one would think you had barely enough to keep life and soul together at home?' 'That's it,' said he, 'I come here out of economy (laughter). It's the cheapest way I can spend my evening. At home I must burn fire and candle, and have something to eat and drink for myself and friend, at an expense of 2s. or 3s. at the least, while here I get warmed, lighted, lodged, and amused, with plenty of good

company around me, and all for threepence.' There was philosophy in this, ladies and gentlemen, and I recommend it to your serious consideration (much laughter). I trust, when next I have the pleasure of visiting you, that matters will all have come right again, and I hope, at all events, that I may carry away with me the conviction that the success I have now met with has been sufficient to warrant me in the belief that you will be glad to see me again (loud applause). Meanwhile, ladies and gentlemen, I assure you that I am most grateful for your kind and hearty welcome" (long and continued applause).

VIENNA.—Dancing will be quite the rage this winter in this city, if we may judge from the number of persons who are now frequenting the *salons* of Grégoire, the celebrated master of that art. A new dance has just been brought out under the name of the Reichs Quadrille, and which is composed of six figures—German, Hungarian, Polish, Italian, Tyrolean, and Viennese.

SIGNOR LABLACHE.—There is no truth in the report circulated that Signor Lablache has had an attack of apoplexy. The great artiste is now residing on his estate near Naples, and is in much better health than he has enjoyed for some time past.

## CORRESPONDENCE.

### CHURCH MUSIC.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—In your review of Mr. Engel's work, you state that you differ from him in his advocacy of unison singing. I am a perfect stranger both to Mr. Engel and his "Reflections on Church Music," and therefore I trust my views on the subject will be considered quite impartial.

In the first place, it can scarcely be denied that the music of the parochial church should be such as the whole congregation can join in; and I ask how is a whole congregation to sing in parts? Comparatively few persons possess sufficient knowledge to do so, and it is very questionable whether a good effect would result from the mixture of voices which is unavoidable when families sit together. Music would have to be distributed, for although the bass part can be heard distinctly enough for most persons to follow, the two inner parts, alto and tenor, cannot so easily be deciphered; and I really see no reason why you should expect a nearer approach to correctness, when part singing is attempted, than when the object is to sing a plain air—(of course, the music selected for this purpose should be as nearly as possible *syllabic*, of the simplest description, and of a limited compass).

I do not for a moment suppose that the unison singing of the present day would equal that of the "Madrigalian Age," when "thousands of people singing together, in massive unison, was a common occurrence;" but it must be remembered that many who have neither knowledge nor perception enough to take a part, can sing the "plain song" with tolerable aptitude. I am quite aware how difficult a matter it is to get a congregation to sing; but the first step towards accomplishing it is to decide what is the best plan to adopt.

What I have said only applies to the congregation. A choir is most desirable, and they should, of course, sing the vocal parts.

The difficulties in the way of universal part-singing appear to me both numerous and formidable. I have only mentioned a few that have come uppermost in my mind, and I candidly confess, that, in my opinion, unison (or, more correctly speaking, octave) singing is the *only* plan by which a mixed congregation can sing. This is also the opinion of several professors of considerable standing.

I write the above observations not in a dictatorial spirit, but with a view of eliciting a few practical suggestions on the most important subject of congregational singing, and feel sure that I shall meet with your usual impartial treatment, although I have expressed an opinion opposite to your own views. I enclose my card, and am, sir,

Your most obedient servant,

DIAPASON.

November 11, 1857.

## ORGAN COMPETITION AT WALWORTH.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—Mr. Lake having done me the honour to criticise my psalmody, by stating what he *thinks*, I trust that you will, in fairness, give me space to criticise his psalmody on scientific grounds. On the value of our separate opinions, the world will then be able to decide. From the schoolboy exercise in thorough bass, sent in to the candidates at Walworth, I select two (out of many) as sad blunders as could well be, and I correct them, to show that Mr. Lake has no claims or capabilities to judge of a performance of mine. The errors I allude to are as follows: Key G.—E for bass, with  $\frac{4}{2}$  figures, and A, melodic note, resolved to B



bass; ditto melody, with major triad, thus:—

A	B
F sharp	F sharp
E	D sharp

The six in the first chord is implied, but cannot be employed without hidden octaves, thus:—  
 $\begin{matrix} C & B \\ E & B \end{matrix}$  Now, the  $\frac{4}{2}$  on E is an inversion of the diminished triad, with added seventh; the bass E, therefore, being a dissonant interval, must resolve, by descending one degree or grade. The progression should stand thus:—

A	B	A	B
F sharp	F sharp	or, F sharp	F sharp
C	B	E	D sharp
E	D sharp	C	B

both correct and beautiful; and I cannot help thinking, in spite of Mr. Lake's idiosyncrasy, quite devotional; and his other error is equally glaring. A for bass with  $\frac{6}{3}$ , and B for melody! Now, if Mr. Lake will kindly inform me how many schoolboy errors are necessary to harmonize a psalm tune *devotionally*, I shall be truly grateful for the knowledge imparted, although I must (in due deference to that person's superior attainments and gigantic talent) refuse to adopt the "style." My arrangement of the Hundredth Psalm, as played by me at Walworth, I shall be happy to show to any competent judges; and I distinctly state that the harmony of the *verses* to be sung is in four parts, and diatonic harmony (not chromatic, as erroneously stated in the *Musical Gazette*). It is even partly Gregorian. Now, I submit that, in playing before an umpire, I had to show my skill and science, not to lower myself to the common level of others, in order that the umpire (!) might have a fair pretext for returning his friend. I am also in a position to show that the committee knew when I was playing, even mentioning my name. I now impeach the decision as unfair and unjust. Let me hope that no trial will again be conducted by the mere *caricature* of interested parties, and that, for the honour of the Church, no proceeding so dishonourable will be again tolerated, but avoided by lecting *competent judges*.

I am Sir,  
 Your obedient servant,  
 ALFRED J. S. BEALE.

41, Great Pulteney-street,  
 Golden-square, St. James's.

P.S.—I request, in justice, insertion of the above, being in a position to prove *all* that I advance. If insertion is refused, I shall take steps (even if I pay for it as an advertisement) to bring this case before the public. I shall, in case of refusal, bring an action for libel.

A. J. S. BEALE.

# CHAMPION v. BURY CORRESPONDENT.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

DEAR SIR,—All is lost now! my career is closed! blank will henceforth be the pages of my diary! broken is the thread of my musical existence!—for your "Bury Correspondent" is *angry*. Can you wonder that I feel my spirit crushed, and that light-heartedness I was wont to be noted for entirely gone? for your "Bury Correspondent" is *sarcastic*. Can you even wonder that I bow myself down in shame? for he *punneth*. He might have spared me this last blow; such a heavy joke would be too much for even a giant to bear, albeit, originality adds not to its weight. I know it has shortened my days; and, if an inquest is held on me, the verdict will be, "Died of ponderous puns on the brain." I am thinking of securing a nice verdant corner in a snug cemetery; but before I earn a claim to be considered your *buried* Correspondent, let me even make one last effort to bring up a mental howitzer to sustain my unknown friend's attack. Let me try to draw a picture of him, as shadowed forth by his writing:—There he sits, in the full dignity of conscious ability, to criticise his fellow-men. He is an amateur musician, devoting two or three whole hours of an evening to the practice of music. He fondly thinks he is able to pass judgment on those who have made music the business of their lives. No doubt he is right: he may be exceedingly clever; perhaps, he is too clever by half;—but *n'importe*, there he sits. A musical journal is handed in: he opens it. Unheard of audacity! Suchet Champion will not submit to be told he is not fit to sing in public! "What, ho! without there!" in perfect amazement, cries he, "Bring me ink, a few ideas, and an old joke," straightway resolving to *settle him*; and, after many frowns and much scratching out, produces the letter that appears in your last impression. He disclaims any idea of wishing to do me injury by his criticism, and I willingly

acquit him of such a desire; but his statement that my voice is not powerful enough for a large room is *false*, and (however meant) is calculated to do me injury; therefore had I an undoubted right to defend myself. Upon re-perusing my former letter, I cannot discover that much self-conceit peeps out. I only brought forward *facts* to bear against *fiction*. That I have been eminently successful in Manchester, Leeds, and other places of much more importance than Bury, is so well known to the inhabitants of those places, that I can afford to treat with contempt the sneers and doubts your "Bury Correspondent" tries to throw upon my statements. As to my comparing myself with Braham or Mr. Sims Reeves, after the most careful examination of my epistle, I cannot find that I did such a thing; and on this account, a suspicion of lunacy rather attaches to my opponent than to me. Large or small as the Hall at Bury may be, my success before the audience (assembled on the occasion which has given rise to this amiable dispute) could not have been much greater than it was; and, therefore, I only care for the Bury Solon's opinions inasmuch as unfounded prejudice may, through them, arise elsewhere—but I forget! Already I fear my professional hopes are blighted, and perfectly agree with him as to the effect his letter will have (expressed in its concluding sentences), viz. of settling and totally extinguishing me. Several of my friends "bid me bind my hair,"—but alas! I scarce can go or creep while your "Bury Correspondent's" favor is away. Apologising for the length of this epistle, but trusting, for the sake of fair play, you will give it insertion next Saturday,—

I remain,  
 Yours faithfully,  
 SUCHET CHAMPION.

15, St. Ann's-square, Manchester.

## Biographical.

MR. MACKAY, THE "BAILIE NICOL JARVIE" OF SIR WALTER SCOTT.

The public will learn with regret the death of Mr. Mackay, the only great Scottish actor, which took place about noon on Monday, at his residence in Edinburgh. Mr. Mackay was in his 71st year, having been born in the High-street of Edinburgh, in October, 1787. He left that city for Glasgow when only nine years of age; but long afterwards, when a claim was set up for him as a genuine son of St. Mungo, he hastened to refute the calumny, making affidavit before a justice of the peace that he was "o' real Edinburgh gutter build." He finally returned to his native city about the end of 1818, and took the leading Scotch parts in the series of plays from the Waverley Novels, on which his fame chiefly rests. Some years ago, when fulfilling an engagement at the Adelphi Theatre, he had a shock of paralysis, and from that time till his lamented decease, though still able to go about, he could not trust himself again on the stage.

It was in the impersonation of the characters of Sir Walter Scott that Mr. Mackay chiefly excelled, and the opinion of Sir Walter of him in these is, perhaps, the greatest tribute that could be paid to his talent. Speaking of his performance of Bailie Nicol Jarvie, in *Rob Roy*, he said, "One would think the part made for him, and him for the part." Some two or three years afterwards, on Mr. Mackay's visit to London, we find the author of Waverley writing to Mrs. Joanna Bailie, regarding his appearance in *Rob Roy*. "He is completely the personage of the drama—the purse-proud consequential magistrate, humane and irritable in the same moment, and the true Scotsman in every turn of thought and action. In short, I never saw a part better sustained." "The English," he also wrote to Lord Montagu, "will not enjoy it, for it is not broad enough, or sufficiently caricatured for their apprehensions, but to a Scotsman it is inimitable." And again, as to his friend Terry, Scott wrote—"The man who played the Bailie made a piece of acting equal to whatever has been seen in the profession. For my own part, I was actually electrified by the truth, spirit, and humour he threw into the part; it was the living Nicol Jarvie; conceited, pragmatical, cautious, generous, proud of his connexion with Rob Roy, frightened for him at the same time, and yet extremely desirous to interfere with him as adviser. The tone in which he seemed to give him up for a lost man, after having provoked him into some burst of Highland violence, 'Ah! Rab! Rab!' was quite inimitable. I do assure you I never saw a thing better played."

The opinion of Sir Walter, however, was not confined merely to private life. On the night of February 23, 1827, Sir Walter avowed the authorship of the Waverley Novels. The occasion

was the festival of the Edinburgh Dramatic Fund; and, after the memorable admission, he craved a bumper in the following terms:—

"I would fain dedicate a bumper to the health of one who has represented several of those characters of which I had endeavoured to give the skeleton with a truth and liveliness for which I may well be grateful; I beg leave to propose the health of my friend Baillie Nicol Jarvie; and I am sure that, when the author of Waverley and Rob Roy drinks to Nicol Jarvie, it will be received with the just applause to which that gentleman has always been accustomed—nay, that you will take care that, on the present occasion, it shall be PRO-DI-GI-OUS."

Mr. Mackay.—"My conscience! My worthy father, the deacon, could never have believed that his son would have sic a compliment paid to him by the Great Unknown!"

Sir Walter Scott.—"The Small Known now, Mr. Baillie."

Amidst the affliction and distress of his after years, Sir W. Scott, says his biographer, derived pleasure from his own creations, as reflected in the acting of Mr. Mackay. "He dwelt with extreme delight," writes a visitor to Abbotsford at that time, "upon Mackay's performance of the Baillie and Dominie Sampson, and appeared to taste them with all the fresh and disinterested enjoyment of a common spectator."

In private life, Mr. Mackay was highly esteemed by a numerous circle. He had a fund of queer stories, which he used to narrate with such humour as made him a treasured guest.

In his death, Scotland has lost her greatest, if not her only

national actor, for on no one of his successors in the same parts has his mantle fallen. His acting was the true and living expression of Scottish life and character, blending its dry, caustic humour and heart-moving pathos with the skill of a master. He was rich in the homely phrase of native dialect, which in its Doric purity had quite a charm as it fell from his lips. Mr. Mackay has left two sons, one of whom has adopted his father's profession.—*Edinburgh Paper.*

WHAT JEWS CAN DO BESIDE MAKE MONEY.—Who composed *Il Barbiere*? Rossini—a Jew! Who is there that admires not the heart-stirring music of the *Huguenots* and the *Prophète*? The composer is Meyerbeer—a Jew! Who has not been spell-bound by the sorcery of *Die Judin*? by Halevy—a Jew! Who that, at Munich, has stood before the weeping Königsparke, whose harp silently hung on the willows by the waters of Babylon, but has confessed the hand of a master in that all but matchless picture? The artist is Bendemann—a Jew! Who has not heard of the able and free-spoken apostle of liberty, Boerne?—a Jew! Who has not been enchanted with the beautiful fictions of lyric poetry, and charmed with the graceful melodies, so to speak, of one of Israel's sweetest singers, Heine, a Jew? Who has not listened with breathless ecstasy to the melting music of the *Midsummer Night's Dream*? Who has not weeped with *Elijah*, prayed with *Paul*, and triumphed with *Stephen*? Do you ask who created those wondrous harmonies? Felix Mendelssohn Bartholdy! who, also, that I must so write it, was a Jew!—*Bentley's Miscellany.*

### Exhibitions, &c.

#### THE ROYAL POLYTECHNIC.

Mr. J. H. Pepper, F.C.S., A. Inst. C.E., will describe his DESCENT into a COAL MINE, at a Lecture entitled A SCUTTLE OF COALS from the PIT to the FIRESIDE, in which special reference will be made to the LUNDHILL COLLIERY EXPLOSION, the various forms of SAFETY LAMPS, and the general working of COAL MINES. The Lecture will be plentifully illustrated with CHEMICAL EXPERIMENTS and DISSOLVING DIAGRAMS and PICTURES, on the usual Grand Polytechnic Scale, and will be repeated every Tuesday and Thursday, at 3, and Wednesday and Friday Evening, at a quarter to 8.

The REBELLION IN INDIA, one of the GRAND-EST SERIES of DISSOLVING VIEWS ever shown. These Views, pronounced by the 'Times' and nearly all the Daily and Weekly Journals as EXCEEDINGLY BEAUTIFUL and EFFECTIVE, are exhibited every Morning at 4.15, and every Evening at 8.30, with a highly instructive and interesting Lecture on the INDIAN MUTINY, by J. Malcolm, Esq.

Third Re-engagement of the St. George's Choir, who will give their Musical entertainment every Tuesday, Thursday, and Saturday Evening, at 8. Soloists—Mrs. Dixon, the Misses Rycroft, Garstin, and the accomplished Buffo Singer, Mr. George A. Cooper, who will introduce his popular Vocal Caricatures. Conductor, Mr. Newport.

A fine Portrait of Havelock and a New View of Lucknow are now added to the Series of Indian Views, which will be extended as fast as the pictures can be painted from the original sketches.

Grand Military Concert, by the St. George's Choir, next Monday Evening, at 8.

#### ROYAL COLOSSEUM, Regent's-park.

Open daily from 12 to 5, and from 7 to 11. Admission 1s. In course of preparation, and will shortly be exhibited, a new Series of Views in India, descriptive of the scenes and places in which the recent atrocities have been perpetrated.

#### THE ZOOLOGICAL GARDENS,

Regent's Park.—A male Chimpanzee has been added to the collection. Admission, 1s.; on Monday, 6d.; children under 12 years of age, 6d.

#### THE BATTLE OF BALACLAVA—

Mr. SANT's great PICTURE, the Earl of Cardigan describing the Battle of Balacava to the Royal Family at Windsor Castle, and containing portraits of H.R.H. the Prince Consort, the Prince of Wales, Prince Alfred, Prince Arthur, the Princess Royal, the Princess Alice, the Princess Helena, the Princess Louise, the Duchess of Wellington, the Earl of Cardigan, and Lord Rivers. Is now ON VIEW from 10 till 5, at Messrs. Henry Graves and Co's, 6, Pall-mall.

#### CHRISTY'S MINSTRELS,

at Polygraphic Hall, King William-street, Strand.—Open every evening, and on Saturday in a grand morning entertainment, commencing at 3. Seats can be secured at Mr. John Mitchell's, 33, Old Bond-street, and at the Hall.

#### DELHI: Scenes of the Head-quarters

of the REVOLT IN INDIA.—GREAT GLOBE, Leicester-square.—In addition to the Dioramas of Russia and India, is now opened, a new and splendid DIORAMA of DELHI, its Mosques and its Palaces, at 1.30 and 7.30 p.m. Admission to the whole building, 1s.

#### BURFORD'S PANORAMA.—SIERRA

LEONE.—This beautiful and picturesque Panorama is now OPEN to the public. Moscow and the Bernese Alps continue on view. Admission to each, 1s. Open from 10 till dusk.—Leicester-square.

#### MDLLE. ROSA BONHEUR's great

PICTURE of the HORSE FAIR.—Messrs. P. and D. Colnachi and Co. beg to announce that the above PICTURE is now on VIEW, at the German Gallery, 108, New Bond-street, from 9 to 6, for a limited period. Admission, 1s.

#### MADAME TUSSAUD's EXHIBITION,

at the Bazaar, Baker-street.—Approaching Marriage. Full-length portrait models of H.R.H. the Princess Royal, and H.R.H. the Prince Frederick William of Prussia are now added. Admission, 1s.; extra room, 6d. Open from 11 in the morning till 10 at night. Brilliantly illuminated at 8 o'clock.

#### FALLS OF NIAGARA, daily, from 10

to 5, at 96, Gracechurch-street.—The Exhibition of this extraordinary PICTURE will shortly CLOSE.—Lloyd, Brothers, and Co.

#### ADAM and EVE, by J. Van LERIEU.

This grand work, the companion of which is in the possession of Her Majesty, at Windsor, is on VIEW (free, at 60, St. Paul's churchyard.

### Theatrical Announcements.

#### ASTLEY'S ROYAL AMPHITHEATRE.

—Important notice.—Engagement of Mr. James Robinson, the Great Star Rider of America, from Howe and Cushing's United States' Circus.—Mr. William Cooke announces that he has secured the services of the above gifted artist; and the wondrous feats accomplished by him are not only entirely novel, but are performed and achieved without saddle or bridle.

#### THEATRE ROYAL, HAYMARKET.—

THIS EVENING, the greatly successful comedy in three acts, entitled AN UNEQUAL MATCH written expressly for this theatre by Tom Taylor, Esq., and in which Miss Amy Sedgwick, Mrs. Buckingham White, Miss Lavine, Mrs. E. Fitzwilliam, Mr. Buckstone, Mr. Chippendale, Mr. W. Farren, Mr. Rogers, Mr. Clark, Mr. Braid, and Mr. Compton will appear. After which, every evening this week, the farce of LEND ME FIVE SHILLINGS, in which Mr. Buckstone will sustain his original character of Mr. Golightly. Concluding with the revived Spanish ballet of THE STAR OF ANDALUSIA, produced under the direction of Fanny Wright.

#### ROYAL MARYLEBONE THEATRE.—

In consequence of the triumphant success of Mr. and Mrs. Clarence Holt in BELPHEGOR, the Mountebank, it will be repeated THIS EVENING. To be followed by THE FALL OF DELHI. Doors open at half-past 6 o'clock; commence at 7.

#### THEATRE ROYAL, ADELPHI.—

Great Attraction.—Crowded Houses.—Second week of Madame Celeste since her severe indisposition, and positively the last night this season of Green Bushes.—The screaming apropos sketch, called THE Drapery Question; or, Who's for India? with Mr. Wright and Mr. Paul Bedford every night.—THIS EVENING (last time), the popular drama of GREEN BUSHES; or, A Hundred Years Ago—in which Mr. Wright, Mr. Paul Bedford, and Madame Celeste will sustain their original characters. With a screaming apropos sketch called THE DRAPERY QUESTION; or, Who's for India? by Messrs. Wright, P. Bedford, C. Selby, Billington; Mesdames Marie Wilton, E. Arden, Mary Keeley, &c.

On Monday next, a grand new romantic Legend, in which Mr. Benjamin Webster will make his first appearance this season.

#### ROYAL PRINCESS'S THEATRE.

THIS EVENING and during the week, Shakespeare's play of THE TEMPEST. Books of Shakespeare's play of the Tempest, as arranged for representation at the Royal Princess's Theatre, with Notes by Mr. C. Kean, may be had at the box-office of the theatre, price 1s. each.

#### MR. and MRS. CHARLES DILLON

will appear every evening, until further notice, at the Theatre Royal, Dundee, and return to London to commence the dramatic season at the Royal Lyceum Theatre, on Monday, Dec. 21st.—All communications respecting engagements to be addressed to Mr. F. B. Chatterton, Secretary, Theatre Royal, Dundee.

Printed by A. D. MILLS, at 11, Crane-court, Fleet-street, in the Parish of St. Dunstan-in-the-West, in the City of London; and Published by JOHN SMITH, at 11, Crane-court, Fleet-street, London.—SATURDAY, November 14, 1857.